



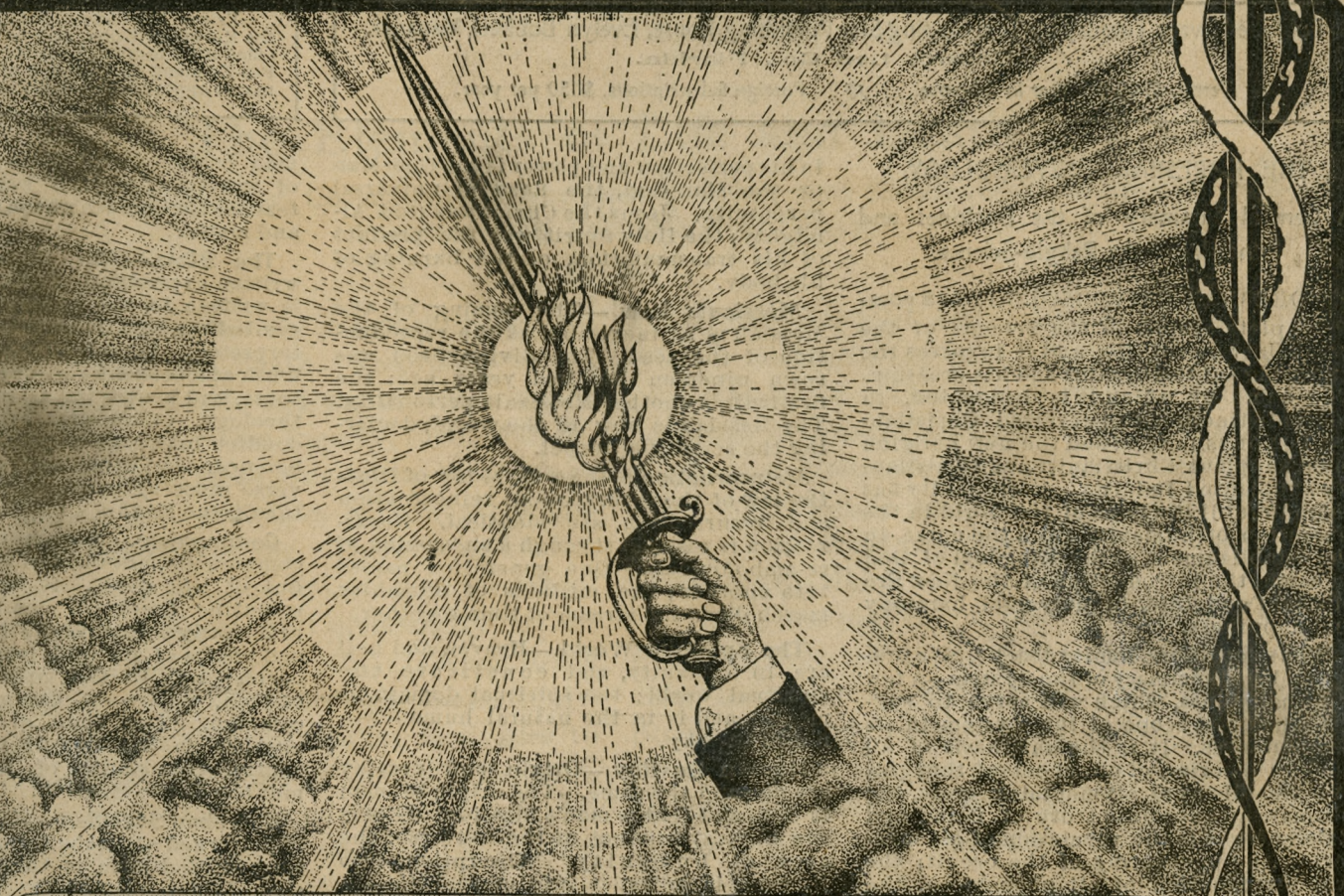
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Twentieth Century Weekly Review of Human Progress

VOLUME XVIII.

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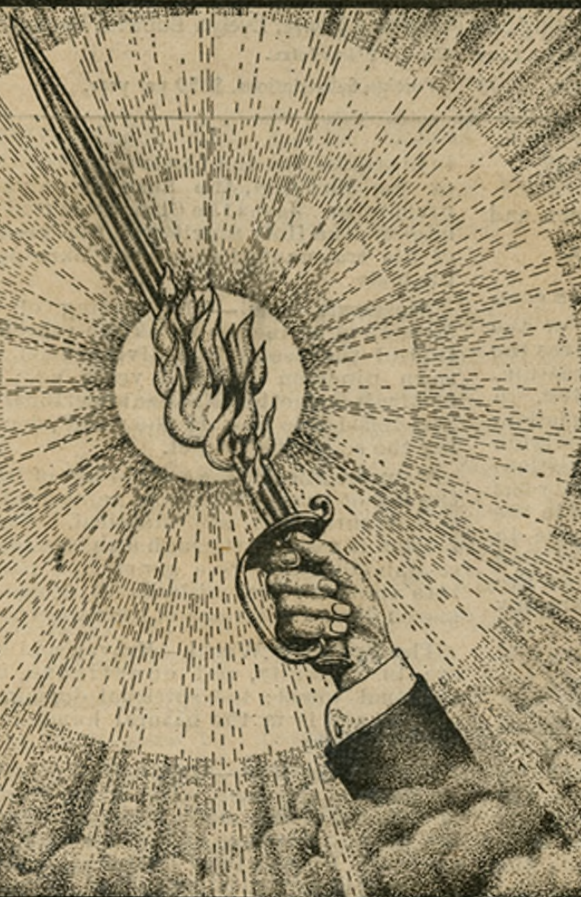
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Vol. xviii. No. 52.

ESTERO, FLA., JUNE 6, 1905. A. K. 65.

Whole No. 609

The Elements of Life and Death.

The Two Great Antithetically Co-ordinate Principles of Being and Existence; Life Defined and Death Analyzed; the Triumph Over Death.

KORESH.

THE WORLD is very generally in ignorance regarding what constitutes death. According to the Bible there is a second death, and the inference is that there must be a first one. Our inquiry, then, shall be, "What is life?" because there can be no analysis of *death* in its first or last principles without a comprehension of what constitutes life. There is no life but God; therefore, there is but one life. One of the fundamental axioms of the Koreshan Universology, is that every existing thing has its opposite. Life and death are coincidental, antithetically coördinate, and coequivalent terms, and indicate corresponding activities to which the terms apply. Originally God, it is declared, made man in his own image and likeness, male and female made he them. "Them," refers to the number created and not to the man and woman, for at this time the woman had not been taken from the man. God made a genus or race of men and "called *their* name Adam," in the day they were created. These were the primitive men; these breathed the breath of God; these were the Sons of God. It must be borne in mind that this is distinctively antithetical to the now very generally prevailing opinion that the forefathers of the human race were the grotesque, nondescript thing forming the connecting link between the baboon and man—a fallacy which is doing much to lead the mind into the labyrinth of ignorance regarding human origin and the destiny of the race.

There can be no death without its coördinate life, nor can there be life without its coördinate death. The facts of death we have in constant view. It is the re-

newal and decay of active forms, the continuity of which is broken in the sapping of the fountain of the semblance of life. The human race is born into the inheritance of disease and decay, which are constantly before us as a reminder, if we will so render it, of the fact of life, which is necessarily the antithet of death. We may know what constitutes life from our knowledge of death with which we are familiar.

Life is God and God is life. It must not be inferred from this that the life of God is not a membership of many entities, for in the Book of Lives there are many Sons of God; for to as many as believe in his name gives he power to become the Sons of God. Immortality is the one essential thing promised to those who seek for it, and it is declared that none hath immortality but God. It follows that as many as have immortality have God. None should make the mistake, however, that because the Sons of God possess God and immortal life, those who are in the realm of death have immortality also. Life and death are two distinctively differentiable qualities and conditions, neither of which could obtain without the existence of the other. It follows that there will never come a time when the two states will not coincidentally obtain.

Life is God, but the existence of God is not independent of personality. Personality does not obtain other than in the *persona* or mask, the outward garb of life. The personality of God is manifest in the perfect man, as in the Lord who came in person, he being the visible manifestation of the Father and the Son. He was the archetype of the genus, the Adamic man, multi-

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The Christ of God, after having cast off the last remains of death derived from beneath, that which made it possible to die on the typical cross, arose in the perfect form of life. At this point he had eliminated the mortal blood and water which poured forth from his side when in the last agony his heart was pierced. His veins contained the ordinary arterial blood, while his arteries contained white blood or water. After his crucifixion the blood and water were eliminated and his arteries contained air, and in his veins circulated pure white blood. This was the condition of the circulation of the primitive Man, the Son of God.

The descent of the animal life of God, as manifest in the Lamb of God—for in the descent the animal life of God went down into the race—the *first death* occurred. It was the death of God through the Son of God, by the operation of the Holy Spirit. This death obtained with the descending Christ in the race into which he went for the regeneration of the Sons of God. The race is now subject to the process of perpetual dying—a process which is not complete with those who will become the Sons of God until the last act of the destroying power of death, when death and hell are cast into the lake of fire.

When the fires of final purification have eliminated the last remaining element of decay, the last relic of mortality, and there remains nothing more to eliminate and destroy, then life has gained the mastery over death; the man has completely died, there being nothing more to die. Then the immortal Man stands forth the habitation of Deity, the tabernacle of the living God. This is the destiny of those who aspire to Sonship and who make the essential sacrifices to that end. The *second death* is the final destruction of the last remains of corruptible dissolution and decay. Over those who have come into immortality through the second death, the second death has no more power. It has been eliminated. "And death and hell were cast into the lake of fire. This is the second death." This is the death that Noah, Enoch, Moses, and Elias died. The old man was annihilated, and they were translated.

The attainment of immortality in the Sons of God, the sons to be immortalized through the destruction of death and the enthronement of life, will arise from the ashes of the final hell fire into the resurrection. This resurrection of the dead into life is from the graveyard of the perpetual dying of the race, which will cease to obtain as death only with such as will cast themselves

into the fire of dissolution and purification, the basis of which is the utter elimination of the sex propensity on the sensual plane. The restraints of the passions in the determination to attain to the state of immortality, constitute "the white horse" upon which the Rider enters into the victory over death.

THE BOND OF SOCIAL UNITY.

A Radical Revolution in the Human Heart Precedes the Reign of Peace; the Basis of Reconstruction of Church and State.

KORESH.

THERE IS BUT ONE true and undefiled bond of moral and social obligation. This bond of unity is founded upon the two great principles inherent with the economy of righteousness, and emphasized by Jesus the Christ in the formulation of his summary of the law. When man loves God with all the heart, with all the mind, with all the might; when his whole being is enrapt in the purpose to know God's law and obey it; when his conception of Deity obtains as the result of a correct rendering of the forms and functions of the universe as the expressed manifestations of the divine mind; when he knows God through interpretations of the divine character, made comprehensible through his ability to know him through the renderings of Nature correctly interpreted, and loves him because in these renderings and interpretations he may behold his loveliness; and when, through this, he learns to love the neighbor as himself, in honor preferring the neighbor—then may we hope to attain to such a degree of godliness as to insure a public unity compatible with many aspirations.

If there be any question of the impropriety of supporting the variously devised plans of public effort and tendency to revolutionize the principles and modes of administration, examine the rank and file of the material out of which the new combinations must be formulated. With such an examination by the candid, scrupulous, and unbiased judgment, it will be impossible not to conclude that some radical transformation must obtain in the human actuation and purpose, before mankind may be depended upon to execute just judgment and formulate the equitable kingdom. Men at present are gross animals at best. They are actuated by base impulses, the foundations of which are sensual pleasures and the love of money. These inclinations have increased with the progress (march, at least) of so called civilization. Can these underlying impulses to active purpose become our sure dependence for an undefiled, integral, and equitable system? Rather, is not God's plan the only one, and a revolution having its foundation in the renovation of the human heart, our only hope?

A fiery baptism for the world must comprise the

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When the fires of final purification have eliminated the last remaining element of decay, the last relic of mortality, and there remains nothing more to eliminate and destroy, then life has gained the mastery over death; the man has completely died, there being nothing more to die. Then the immortal Man stands forth the habitation of Deity, the tabernacle of the living God. This is the destiny of those who aspire to Sonship and who make the essential sacrifices to that end. The *second death* is the final destruction of the last remains of corruptible dissolution and decay. Over those who have come into immortality through the second death, the second death has no more power. It has been eliminated. "And death and hell were cast into the lake of fire. This is the second death." This is the death that Noah, Enoch, Moses, and Elias died. The old man was annihilated, and they were translated.

The attainment of immortality in the Sons of God, the sons to be immortalized through the destruction of death and the enthronement of life, will arise from the ashes of the final hell fire into the resurrection. This resurrection of the dead into life is from the graveyard of the perpetual dying of the race, which will cease to obtain as death only with such as will cast themselves

into the fire of dissolution and purification, the basis of which is the utter elimination of the sex propensity on the sensual plane. The restraints of the passions in the determination to attain to the state of immortality, constitute "the white horse" upon which the Rider enters into the victory over death.

THE BOND OF SOCIAL UNITY.

A Radical Revolution in the Human Heart Precedes the Reign of Peace; the Basis of Reconstruction of Church and State.

KORESH.

THERE IS BUT ONE true and undefiled bond of moral and social obligation. This bond of unity is founded upon the two great principles inherent with the economy of righteousness, and emphasized by Jesus the Christ in the formulation of his summary of the law. When man loves God with all the heart, with all the mind, with all the might; when his whole being is enrapt in the purpose to know God's law and obey it; when his conception of Deity obtains as the result of a correct rendering of the forms and functions of the universe as the expressed manifestations of the divine mind; when he knows God through interpretations of the divine character, made comprehensible through his ability to know him through the renderings of Nature correctly interpreted, and loves him because in these renderings and interpretations he may behold his loveliness; and when, through this, he learns to love the neighbor as himself, in honor preferring the neighbor—then may we hope to attain to such a degree of godliness as to insure a public unity compatible with many aspirations.

If there be any question of the impropriety of supporting the variously devised plans of public effort and tendency to revolutionize the principles and modes of administration, examine the rank and file of the material out of which the new combinations must be formulated. With such an examination by the candid, scrupulous, and unbiased judgment, it will be impossible not to conclude that some radical transformation must obtain in the human actuation and purpose, before mankind may be depended upon to execute just judgment and formulate the equitable kingdom. Men at present are gross animals at best. They are actuated by base impulses, the foundations of which are sensual pleasures and the love of money. These inclinations have increased with the progress (march, at least) of so called civilization. Can these underlying impulses to active purpose become our sure dependence for an undefiled, integral, and equitable system? Rather, is not God's plan the only one, and a revolution having its foundation in the renovation of the human heart, our only hope?

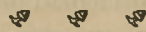
A fiery baptism for the world must comprise the

basis of reconstruction. This baptism we are promised, and though the would-be reformers ignore it, its factors are in rapid preparation; and by it the Sons of Levi (conjunction) will be purified for their unity with Deity. God's holy temple, the human form and function restored and made perfect in the image and likeness of God, his holy humanity—comprising the firstfruits of the resurrection, the Bride and Bridegroom, reunited in the Sons of God—must constitute the central and integral unity, whence must emanate the perfect laws of all human government.

Whether men believe or not, the King of kings and Lord of lords is coming to take the reins of government. The Theocracy will arise from the ashes of the fiery indignation about to sweep the earth.



"The whole state of Christ's church universal" is this: It is in the last throes of dissolution, for the Spirit has gone out of it into the progressed cell.



Abel—Dead.

DOUGLAS ARTHUR TEED.

THREE DAYS he lay upon the tainted earth;
Three days gasped, wild-eyed, the untended herd,
While darked the sun by clouds of sharp-beaked birds
Descending near, but fearful yet to come
To tear the flesh of herdsman so forlorn—
Yet him the herd respected and did stand
Athirst, full hungered by the hours unfed.
That keeper of the sheep who from the rock
Had earlier seen inroad of the wolf,
Or marked the flight of vulture winging prey,
Or whence could 'larm the Arab, plundering,
And safely held against them for his flock,—
Had here been stricken to his death, by Cain!
First fell apostle of that signal crime!
Here had the blue-eyed Abel stood at dawn
Full chested to his flock, and herd, bade them
Feed, in peace and safety slake all their thirst;
Thence to the lower ledges seek a shade
Sweet with juniper, myrrh, and all sweet weeds.
Mark well the trodden earth,—that fearful stain—
Three days now lasting 'neath the tropic sun—
Yea! the yellowing flesh and darkening wound;
Storm elemental in the sky beyond!
Full 'gainst the cloud the spirit left by Cain
Gloomed the late light and troubled all the air—
So found the voice which cried aloud and spake
"Where, Abel, art thou?" And a voice replied,
"Seest thou that dark brother—red-handed Cain,
Who slew that form which did the soul sustain?"
But stays not Abel for the kite's repast,—
He doth sojourn in that more distant land
Of fair Havilah, by the mount of gold.
But Cain shall wander forth a thing accursed!
Scorned of all men like pestilence or death!

Estero, Fla. May 6, 1905.

The Voice of the Surf.

DOUGLAS ARTHUR TEED.

MIDST the myriad isles of the coast it came.
Islands wild, without place or name—

Far in the zone of the hurricane,
Forever abused by the beating main!

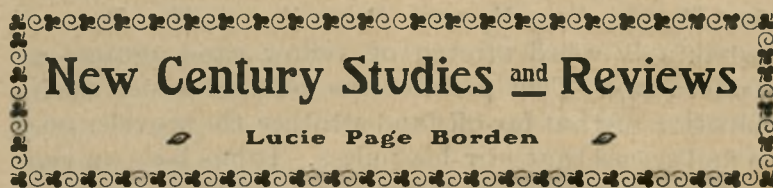
The threatening voice asounding doom,
Hurtling forth from the fierce monsoon,
Doom! Doom! To the mariner doom!
To the caves, the caves of endless gloom!

The voice of the surf,—that gentler tide,
To wicked and weary so oft denied;
The voice of peace, whatsoe'er betide—
Hail! to the wave with this voice inside!

On sand and shell with its regular throb—
Sad, murmuring throb, and sorrowful sob,
The surf armies gather, simmer and bob;
The surf armies wild, with shudder and sob!

The wing'ed, dark shade of the cormorant
Makes cry to the wave on the shore all spent;
And the sun, on the horizon's low bent,
Shines "good-bye" to the herald from shoreward sent.

Estero Island, Feb. 10, 1905.



New Century Studies and Reviews

Lucie Page Borden

ESTERO'S FIRST ART EXHIBITION.

The Work of the Noted Artist, Douglas Arthur Teed, Surprises and Delights Visitors From Other Lee County Towns.

AN EXHIBITION OF PAINTINGS by Mr. Douglas Arthur Teed, son of the Founder of Koreshanity, was held at Estero, on Thursday, May 18, and proved to be one of the most pleasurable events in the history of the Society. Many persons from the neighboring towns were invited to attend the exhibition, and received an agreeable surprise in finding a collection that would receive favorable notice in any of the cities of America or Europe.

The Unity grounds were profusely decorated for the occasion, new walks laid, trees planted, and more than a thousand young plants set out to beautify the park, where a great number of ornamental trees show the varieties of vegetation peculiar to the tropics,—the palm, the camphor tree, the giant leaves of the banana, the graceful eucalyptus, and bamboo being seen. An ornamental perron in brown stone surmounted by a terraced walk, marks the landing where feathery bamboos form a suitable background.

It is hoped that the opening of Mr. Teed's studio in Estero will be the first event of a series designed to promote the development of a new school of art under the auspices of one well fitted by his originality and genius to express the highest attainments of culture.

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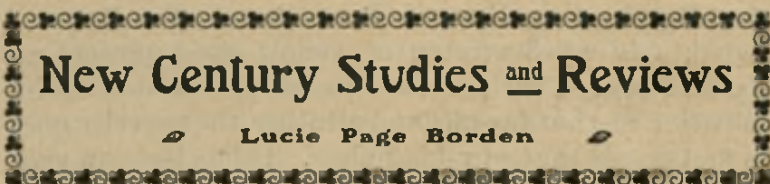
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Department of Astro-Biology

Rabon Adonoseperi

THE KORESHAN CONCEPTION OF DUTY.

"I am living on a farm originally bought by my father, ** and while he lives I wish to keep this for his home. So duty is the only thing that binds me to this section."

One of the fundamental principles of Koreshanity is that nothing can exist without its opposite; and we may be certain, therefore, that whatever is held most sacred and obligatory in the circumferential world will find its reflex, but in some inverse degree in the central nucleus of humanity. The world at large cherishes the domestic family life as being the very foundation of human society; and in order to safe-guard its integrity it holds the duties imposed on the children to their parents as being of the most obligatory nature. No Koreshan will deny the principle involved in this sentiment, but he will differ widely in its application.

In the universe there are two begetting principles that have severally their special representatives in the animal kingdom, both of which involve the qualities of life expressed by their principles. We may most easily understand and learn to differentiate between the two by studying the distinguishing characteristics of these two organisms. These are the ram and the goat, whose attitudes and modes of attack when belligerently inclined, aptly express in a language of their own, the specific potency or quality of dynamic force they contain. In the case of the ram it will be noted that the disposition is to push forward the head in one direction. The impulse is steadily and persistently directed forward and horizontally, and the endeavor is made to force back the opponent, not by spasmodic effort whereby a temporary relaxation is succeeded by renewed exertion, but the entire energies are exerted without intermission, creating thereby a tension that is not slackened until the object in view has been attained. Here we have tenacity of purpose, foresight whereby the disposition is to put forth united effort to accomplish a simple purpose, the nature and object of which has been previously determined. The effort

Mr. Teed has profited by his brief stay in the neighborhood of the tropics, to paint some phases of the Southern shores. "The Palms and the Plain" is a noticeable work showing great merit. Here again the coloring is superb, and the palm is treated with a high sense of its artistic value.

There are other canvases that would be of interest to connoisseurs who love the best that art can produce. Mr. Teed shows those inherent qualities that are the

The collection displayed by Mr. Teed would do honor to any of the metropolitan centers where this artist has previously exhibited. In this little group of pictures there is shown the breadth and insight of a master of the brush.

The most noticeable canvas in the studio represents the "Triumph of Death," an allegorical piece, nine by twelve feet upright, painted when the artist was but twenty. It is Rembrandtesque in tone and highly imaginative in conception. It represents the death-angel in shadow standing by the side of his victim who lies supine, while the flight of the spirit is typified by the dove winging its way to realms beyond. "Abel—Dead" is the subject of a study designed for a larger painting, and is illustrated by an original poem of great beauty written during the past month. It is not every artist who can put a gem of poetic lustre beside the product of his brush. The scene shows the same qualities of imagination and virility which mark in so high a degree the larger canvas just noted.

Exquisite in tone is the landscape entitled, "Spring." The softest shades of grey are used in this composition, and the result is an atmospheric effect of great softness and delicacy. One would never tire of such a picture, and the future owner will be fortunate in securing this treasure for his gallery. The Orient has its tribute in the "March of an Eastern Prince" and "The Desert," a strikingly weird stretch of yellow sand against an Eastern sky. This picture was painted under the inspiration of that far-off land whither the traveler goes to find scenes that stir his pulses. It has been on view in Mr. Teed's studio in Rome and has won the praise of connoisseurs.

"The Tiber and Roman Campagna" is a view formerly exhibited abroad, and is one that gives the old Roman arches and the dome of St. Peter's in the background against a sky that artists love. It is a large canvas well worth describing in detail were it not imperative to hurry on to note two of the most wonderful color effects in the collection, "Anne of Austria and Buckingham," where the canvas glows with a richness that responds to the beholder's soul,—for love of color is a passion with the universal man; also a small painting called "When Doctors Disagree." This is a revelation in color which simply astonishes the critic who is tired of crudity put forth in the name of art, and is simply dazzled by the lavishness of this harmonious little composition. The second original poem shown in the gallery is an adjunct to "The Surf," a small painting that captivates the lover of the sea. Poem and picture are well matched and both are instinct with the deepest feeling for Nature.

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THE ABOVE is a short extract from a letter we have recently received from a correspondent whose devotion to the Koreshan cause we have every reason to believe is sincere and deep, but whose powers of discrimination do not appear to have developed sufficiently to enable him to clearly distinguish between the Koreshan and the world's standard of right and duty.

One of the fundamental principles of Koreshanity is that nothing can exist without its opposite; and we may be certain, therefore, that whatever is held most sacred and obligatory in the circumferential world will find its reflex, but in some inverse degree in the central nucleus of humanity. The world at large cherishes the domestic family life as being the very foundation of human society; and in order to safe-guard its integrity it holds the duties imposed on the children to their parents as being of the most obligatory nature. No Koreshan will deny the principle involved in this sentiment, but he will differ widely in its application.

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makes for consolidation, aggregation, concentration, unity, and permanence.

On the other hand, the mode of attack employed by the goat is distinguished from that of the ram in that his belligerent efforts are characterized by irregularity and discontinuity, for they lack the steady exertions put forth by the latter. The goat rears and butts; the impulse is spasmodic, and the effect temporary. The potency here expressed is that of a cause, the ultimate effect of which has not been intellectually predetermined; and as such it signifies impermanent results, evanescence, caducity, and disintegration. Therefore, as related to the propagation of human life, the ram will signify the begetting of immortal life, or life in mortality as the ultimate objective; and the goat, the procreation of the mortal body through the ordinary channels of sensual generation.

The word ram is connected with the Anglo-Saxon *rom*, man or strength; also one who wanders as a gypsy; likewise it is related to the Arabic *ramed*, to be hot. The idea expressed by this word being that of a man full of strength and vitality, who as a wanderer, imparts to the world during the course of his peregrinations, his superabundant vitality. The goat, on the other hand, is invariably employed as a symbol of lust and wantonness, of libertinage and of dissipated vitality. In the mythical figure of the Satyr—half man, half goat—we have an embodiment of the conception that the ancients formed of the specific quality of life that animated mortal humanity as well as its paternal progenitor.

In the Zodiac these two life-potencies are distinguished by the signs Aries and Capricorn; the former denoting the begetting power of Deity which combats the tendencies of sensuality, reclaiming thereby the human family from mortal corruption, and whose theater of operations is denoted by the precession of the equinoctial colure, the latter indicating, by the declination of the solstitial colure, the falling away and disintegration of the race, owing to the abuse of the procreative function. Aries and Capricorn both signify a desire for life; the former for reincarnation—that is, for a full and complete expression of all the qualities that have been incorporated; the latter for reëmbodiment or the descent of the precipitate into the external world of being.

Aries, the head, is coördinated by Libra, the liver, the organ whose function it is to purify the blood antecedent to its entrance into the generative organs; and as such it is indicative of purity or the chaste life; and as the seventh division it is the simultaneous expression of all preëxisting experiences. The liver is one who lives; and the livery is his raiment, the clothing of the mind, which is the badge of office and only warranty of divine potency. Capricorn is coördinated by Cancer, the crab, significator of the family, sensual environment, and the grave. It indicates the superficial and unstable conditions of life, and the requitals of misplaced affections; and as such is related to the sensual potencies of man.

The word family is derived from the Latin *famulus*,

a slave or servant. Capricorn is head of the serving triplicity, and therefore signifies a condition of slavery, enforced bondage due to weak submission to the satanic task-master who derives his power from the frailties of the flesh when the affections exercise dominion over the intellect; he is the homeless slave deprived of all power of volition and lacking even those elements of permanent environment that provide a domestic rest-point. On the other hand, Capricorn is honorable service when the intellect inhabiting the infernal affections, puts on the livery of voluntary service.

The ram and the crab are two rest-points. The former is the intellectual, and the latter the physical. The disturbing element that militates against the former is unbalanced mentality due to unsettled convictions relative to life's objective; the destroyer of the latter in the exercise of its true functions, is the limitation imposed on the affections and a false sense of duty that creates a basis of economic conditions that affords no permanent foot-hold. The control of the affectional nature by the intellect is the only remedy for this defect; and the doctrine of life that affords a scientific exposition of basic principles will necessarily determine both the origin and destiny of man, providing thereby a point on which the mind can repose in tranquillity, and a definite goal on which the affections may be centered.

Man is an integral part of the universe, and it necessarily follows that its creator is Father of the human race. It is said to be a wise child that knows its own father, which in a wider sense than that usually adopted, is especially true, for the science of the universal Fatherhood involves a knowledge of his universal creations. The wise child is he who possesses that quality of intellectual discrimination that will determine the Creator of the universe by recognizing the verity of the science he puts forth; and his wisdom will take a practical turn, only when he cuts off all sense of filial obligation to the channel from which he derived his sensual organism. This involves sacrifice, the offering up of the object of misplaced affections—the goat-father—on the high altar of the will.

The astrologers of the Orient have from time immemorial associated the ninth house with that of the father. This does not imply that they differ from western astrologers as to the specific value of the tenth and ninth houses; but it demonstrates that they attach more importance to the function and use performed by the teacher, to him who imparts knowledge, than they do to the mere creator of the physical form. The sign Capricorn really signifies a superior, Sagittary the *guru*, instructor of the mind or spiritual teacher. At the present time, Capricorn is culminating with the constellation Sagittary; Cancer with Gemini. The former marks the outpouring of the great doctrine of being into and through the appointed human receptacle and apex of the human race—the Father Superior; the latter signifies the gathering of the brother and sisterhood, the children who constitute his environing family circle, the basis which forms the vessel into which are to be poured the creative potencies of Fatherhood.

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The ram and the crab are two rest-points. The former is the intellectual, and the latter the physical. The disturbing element that militates against the former is unbalanced mentality due to unsettled convictions relative to life's objective; the destroyer of the latter in the exercise of its true functions, is the limitation imposed on the affections and a false sense of duty that creates a basis of economic conditions that affords no permanent foot-hold. The control of the affectional nature by the intellect is the only remedy for this defect; and the doctrine of life that affords a scientific exposition of basic principles will necessarily determine both the origin and destiny of man, providing thereby a point on which the mind can repose in tranquillity, and a definite goal on which the affections may be centered.

Man is an integral part of the universe, and it necessarily follows that its creator is Father of the human race. It is said to be a wise child that knows its own father, which in a wider sense than that usually adopted, is especially true, for the science of the universal Fatherhood involves a knowledge of his universal creations. The wise child is he who possesses that quality of intellectual discrimination that will determine the Creator of the universe by recognizing the verity of the science he puts forth; and his wisdom will take a practical turn, only when he cuts off all sense of filial obligation to the channel from which he derived his sensual organism. This involves sacrifice, the offering up of the object of misplaced affections—the goat-father—on the high altar of the will.

The astrologers of the Orient have from time immemorial associated the ninth house with that of the father. This does not imply that they differ from western astrologers as to the specific value of the tenth and ninth houses; but it demonstrates that they attach more importance to the function and use performed by the teacher, to him who imparts knowledge, than they do to the mere creator of the physical form. The sign Capricorn really signifies a superior, Sagittary the *guru*, instructor of the mind or spiritual teacher. At the present time, Capricorn is culminating with the constellation Sagittary; Cancer with Gemini. The former marks the outpouring of the great doctrine of being into and through the appointed human receptacle and apex of the human race—the Father Superior; the latter signifies the gathering of the brother and sisterhood, the children who constitute his environing family circle, the basis which forms the vessel into which are to be poured the creative potencies of Fatherhood.

There is still, even in Koreshan circles, a strong disposition to cast the eye of disapproval on the aspirant who, recognizing the importance of severing all allegiances that have been created by the sensual affections, determinedly cuts off associations and recognition of preëxisting family relationships that blur the encircling horizon of legitimate consociation. There are many who deprecate any tendency to "go to extremes," as if there could exist some half-way home between obedience and disobedience to law. There is a definite extremity to the physical universe, and at this the extremity of the grand cycle of human development, there must be laid down a clear line of demarkation between those who as its fruitage, recognize the Creator of the universe as their paternal Parent, and those who merely cognize the author of their sensual existence; and along this sharp line that must form an impenetrable barrier between the two camps, there will be scanty room for compromise.

To those, therefore, who today are halting between the two ways, we would propound this question as being one most likely to bring the waverer to a definite decision:—Is your father a goat, or is he the Ram?

General Contributions

THE ORIGIN AND USES OF ART.

The Climax of Art in Its Divinest Service is Seen in the Triumph of Life Over Death.

BERTHALDINE, MATRONA.

ART HAS ITS ORIGIN and most exalted use in that act of divine respiration by which man is created a living soul, the image and likeness of God Almighty. The preëminent scientist and indoctrinator of man's divinity is also the preëminent artist and artizan, the great designer and the master-builder. As a living soul, man is made alive to the divine use of beauty in all the divine uses of every form and function creation can exhibit to the Creator.

In the triumph of life over death we see the climax of art in its divinest service, for it brings into view the victor named "Wonderful, Counsellor, the mighty God, the age-lasting Father." As the architect and builder of the universe in the form of the primal Word, he projects the temple of the Most High and builds the eternal city. This city is the stone most precious set in the wedding ring or cycle of God's animal life, by which the twain of divine being are made one flesh; and is in its perfection the expression of the best that God can do for the education and perennial delight of his humanity. The city involves the application of every science and every art that the personality of Deity can animate and unite by his indwelling presence for the service of his kind.

The stone shines with the light that "lighteth every man that cometh into the world." It is the arc-light

of the universe, and primarily of the city of which it is written, "the Lamb is the light thereof." The great dynamo of the universe finds its vent in the positive pole of its helix, which it is wisdom's way to decompose and radiate as an annulus of lumen that gives to each event and scene of life an artistic value in the economy of the universe that inspires every artist and artizan to speak in a new language of things conceived and seen to be revealed. "Heaven and earth shall pass away, but my Words shall not pass away, * * till all be fulfilled." The promised stone most precious, primarily and personally, is the living Artist who shall fulfil all the divine pleasure involved in every promise of God, even to the building of his city and his temple, and establishing the kingdom of heaven in earth.

The Standard Dictionary defines art as the skilful and systematic arrangement or adaptation of means for the attainment of some desired end. It further states, in a quotation, that "There is no art so divine as that of reaching and quickening other minds." This divine art is that of instruction for education. Its methods are many, and if genuinely systematic are scientific. The Almighty's ultimate and most potential method is the systematic application of the science of the laws and principles of theocrasis. This method is used primarily for the establishment of commercial equity in all the relations of the life of God and man considered as factors of the fulness of the Godhead bodily.

To make of God a man, of man a God, is the supreme artistic effort of the universe. To this end are required in the ultimates of their service, all the so called "useful arts" and "fine arts." The useful arts are those upon which man depends for freedom to exercise his skill in all the fine arts, which in turn serve as an incentive to man to exercise his skill in uses for which man needs an incentive while in the progressive evolution of his origin for the involution of his destiny. The fine arts are sometimes denominated the "liberal arts." They are so called because at one time their practice was permitted only to the free Roman citizen. Artists of this class could devote their powers at the expense of the state, to the creation of forms of beauty as the language of the Gods to men of sense.

The dictionary speaks of manufacture as the work of the hands only, while art is the work of the whole spirit of man. Art is the noblest expression of man's life forces according to knowledge to which wisdom gives life. Wisdom is the eternal guard and criterion of the key of knowledge, because the supreme lover of the Eye of God, the great Scientist. In the heart of the universe, which is the apple of God's eye and the fruit of his loins, is a white fawn, the divine symbol of commercial integrity. This fawn is guarded by a white serpent, the divine symbol of commercial wisdom, the divine dragonic power of eternal life, the Motherhood of all living.

In the art of commercial equity, an art dependent on the throne of God when occupied by the science of discrimination, we find operative the utility of life in effecting the interdependence of God and man as expressed

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by principles called masculinity and femininity thereequitably related for the creation and preservation of the eternal timic aspects of the universe, by which the Godhood and the glory of man are revealed in every conceivable degree of artistic manifestation. Value for value, grace for grace, are seen portrayed by every line and curve of God's fine art of commercial equity, which gives to the Almighty in the great white throne of wisdom, the light of science, and the balance of power in all the arts of genuine religion. Form, size, color, number, and so on, are the stepping-stones to this hall of learning in the temple of fame.

To do justice and to love mercy is the whole duty of man; this done in all the uses of life, man becomes God's free man worthy to be served by all the liberal arts which serve, that they, the masters of art, in turn may meet the demand of eternal justice that they shall make of men in the flesh the eternal Sons of God. Men in the flesh are the hands of God by which his will may be done in earth to make it the natural expression of the kingdom of heaven. If they be God's willing hands all the arts, "useful" and "liberal," flourish to meet his demand that the Arch-natural kingdom shall be both naturalized and spiritualized for its eternal perpetuity as the life source of every science and art, and every genuine religion that makes of the twain one new man. The Grand Man of the universe, grand in form and grand in function, is the Society Arch-Triumphant. Its heart of glory is the temple of which the Lamb is the light.

Pictures wording man's visions of God; sculptures foretelling his handiwork; temples and shrines glorifying his habitation by their structured symbols of his form and functions, will all act well their part in the religio-scientific system of art put forth by Koreshanity, the light of the Lamb that was slain. Reverence for man as the God of the universe is the first requisite for the exaltation of art from its fallen state in fallen man's estimation of values. When we say man we mean the primitive Man, the God-man of our divine origin and destiny as artists. This man was a Unity of science and art effected by a God-binding religion, a religion binding man to God his maker, his author, finisher, and inhabitant. This primitive Man infolds the wings of love and wisdom, of faith and charity, of truth and good. He is the finished Man, not the infinite or unfinished Deity. He is the work of God's art which he pronounces so supremely good that He giveth him dominion over all else created, and to be regarded by his subordinate creations as the one altogether lovely and most worshipful. Koreshanity's school of art will see to art's exaltation to its divinest uses; and he who instructs its disciples so to do will be known as the coming Prince to reign as the King of kings, in the hearts of all true artists and artisans.

There can be no Holy Spirit except through a personal theocrasis. The throne of God corresponds to the light of the sun, for this throne is the intellectual (light) principle of the mind. The affectional or heat principle, coördinately, is the altar.—KORESH.

THE UNIVERSE A LIVING ORGANISM.

Mother Earth, the Great Physical Environ of the Cosmos, the Womb of Nature, is not Dead and Inert.

THE EDITOR.

THE MODERN ASTRONOMER thinks of the motions and relations of the heavens and the earth as being mechanical, every orb obeying the so called laws of gravitation and centrifugal force, apart from all essentials and essences of life. The chemist treats matter as dead and inert, comprised of atoms indestructible and unchangeable; and though the modern evolutionist conceives that life sprang through spontaneous generation, the matter itself from which it sprang is supposed to have been lifeless.

If we observe the orbs of the physical heavens we may see them daily and nightly sweeping overhead with an accuracy and regularity that could obtain only through laws and principles of relation to the vital and mental origin of all things. The essential elements of the profoundest purpose of existence have not only given impulse to those orbs which serve their uses, but those elements are continually operative to perpetuate those motions. If we observe a map of the world showing the great ocean streams and currents, we remark a system of circulation of the world's saline fluid; and in the tides we behold the effects of processes of universal respiration, the waters inhaling and exhaling substances vital to the inhabitants of both sea and air. The great system of air currents, from the gentle breezes that fan the heated brow to the trade-winds that drive the ships of the sea—can they be derived from deadness which is characterized always by stillness and inactivity?

The seasons come and go, and with them forms of vegetable life on the earth. The tiniest seed falls into the ground; and in a short time there extend root and blade and growth obtains. Nourishment is obtained from air and earth—and what can nourishment be but substances of life appropriated from one kingdom of life by an organism in another?

The physical cosmos is the great physical body of a system of organic life; it is the outermost expression of its interior and higher qualities and forms of life and mind. But the processes of life cannot be understood without a conception of the correlation that obtains between spirit and matter, through the laws and principles of which obtain both life and death. The earth is the foundation, the ground of habitation, the lowest support and maintenance of the life of the universe. The earth is in itself the great cell of vital incubation, the great womb of Nature, the great egg from which develop the vital products which manifest within the hollow sphere.

Neither the quartz crystal nor the geometric snowflake is formed by chance; neither is rain produced and precipitated in a lifeless cosmos. No phase of inertness could produce the lightning's flash; no dead form could speak in the thunder tones which proceed from the clouds. The voice of thunder is analogous to the denunciations of the Almighty's enunciations of divine law.

Every atom of the physical cosmos has been in and of the human world. The very air we breathe, the food we appropriate, the ground upon which we walk, are but exhalations and precipitates from living forms of humanity. When man appropriates the essences which sustain his life, he is but getting back what belongs to him and what is related to him, because precipitated from him in the processes of the cycles past. The universe exists, and it is eternal because it is alive, the highest product and seed of its perpetuity being the God and Creator of the whole.

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In The Editorial Perspective.

THE EDITOR.



THE ART OF GOD is creation; and in his art all the arts originate and find their source of perpetuity. The Almighty is the great author; he writes the Book of Life, expressing himself in the form of the divine Word. When he plays upon the harp of the ages, the music of the spheres are heard. He dramatizes the story of his existence, the glory as well as the tragedy of his progress; and his drama is played upon the stage of human activity. From the Rock of Ages he sculpts the perfect human forms which he acknowledges as his multiplied Sonship, living monuments of his perfect ideals, expressions of his perfect life. The universe springs from the conception of the great Architect through the principles and powers of construction; and human history is the panorama which he paints upon the canvas scroll which, through the processes of evolution, he unrolls from himself. And all the works of God in the highest kingdom are expressed successively in the planes or kingdoms of the cosmos, until Nature portrays the divine character in its every form and function. All Nature, the whole universe, is the product of the art of God. All works of art are creations, and all creations begin in the mind, in the realm of conception. Every thought is begotten and born into activity. The principles of construction obtain in the human mind; imagination is the construction of mental images. Conceptions are formed in the mind, and ideas are expressed through the various avenues of transmission and materialization of thought. Whether God or mortal man is creatively active, law operates. The world is impelled according to laws that are eternal; but neither God nor the artist could express his conceptions without the use of material forms, which become the essential symbols of the thoughts expressed. It is generally conceived and admitted that the works of Nature, the creations of God, the products of God's art, are natural, existing according to fixed laws. But the works of man are called artificial, as though unnatural, the products of the chance of fancy. Ignorance has caused the modern mind to lose sight of the value of the actual facts of human activity. Movements in humanity are as much according to law as movements in the physical heavens. The arts of man are as "natural" as are the processes of construction of the living forms of Nature. In all the thoughts and activities of man, principles and laws are operative; and all the events of history are as inevitable as the rolling of the tides, the succession of the seasons, the evolution of the continents. Language is as natural as man himself, for language is life. Every word used by man is a vehicle of expression of thought, and all words originate in life. This is why Koreshanity emphasizes the importance of the root meaning of words. We may deal with root words as we may analyze the processes of development of the plant from seed and root in the soil. Everything that man expresses by any process or form, descends from the heart of mental conception which takes place without the conscious volition. Every thought comes through some form of elaboration in the mind, of the substances of mental influx or influence. The most potent and central force impinging

humanity in any age is that of religion. The quality of the life of any people is dependent upon the kind of religion obtaining, which may be either true or false according as they are united to God or to his antithet in the state of death. There are classes of minds seeking to eliminate religion from the human race. Religion is as inevitable in the processes of human progress as the uniting of oxygen and hydrogen in the production of water. Religion obtains at the very heart and center of human life. The effort to eradicate religion from humanity is as fatuous as would be the effort of an ignorant horticulturist to perpetuate his plants and trees without the forms and functions of flower and seed. The great master artists of the ages have recognized the essential power of religion; and art has paid its tribute to the Christ of the Christian dispensation. Art has declared through its forms of sculpture, not only that the perfect human form is attainable, but that that form when attained is in itself essentially divine, being the form of the personality of God himself when through his own art he creates himself.

In the current number of Professor Totten's *News-Leaflet*, the subject of the arithmography of Biblical chronology as specifically related to astronomy, is discussed, and many striking proofs presented. It seems to us quite remarkable that the Professor, holding as he does to modern conceptions of astronomy, should make such statements as the following: "Biblical chronology kept by every planet. Every wheel in the universe is wound up to keep human history on the true system." "The meaning of all these figures is that 'the stars, planets, in their courses,' fight for the truth and mundane history quite as much as the sun and moon, which are but the chief lights—the greater and the lesser, and which concern the earth in particular. In other words, they are all related parts of the solar system, and consequently must revolve in unison with the terrestrial year quite as regularly as all the wheels of a complex chronometer do with that which guides the hour hand. * * The chronology of the Bible is related to the orbits, periods, or years of every orb in the solar system, and their astronomy is the foundation of the history of man as foreseen by inspired prophecy." The statements are all quite true; they have been made many times in sum and substance in the Koreshan literature. Their truth necessitates the conclusion that the physical cosmos and the human universe are so coördinately related as to cause events in each domain to run in parallel lines, because man and cosmos correspond in form and function. It should be obvious to the observing mind that the whole universe turns upon a *human pivot and pole of origin*, its seed and climax, and destiny of all. "Every wheel in the universe is wound up to keep human history on the true system," because the whole universe exists for Man, the inhabitant of the earth. The sun, moon, planets, and stars are not worlds; they are subservient to the organic whole, performing functions in and for the earth, just as the wheels of a watch perform functions in



In The Editorial Perspective.

THE EDITOR.



THE ART OF GOD is creation; and in his art all the arts originate and find their source of perpetuity. The Almighty is the great author; he writes the Book of Life, expressing himself in the form of the divine Word. When he plays upon the harp of the ages, the music of the spheres are heard. He dramatizes the story of his existence, the glory as well as the tragedy of his progress; and his drama is played upon the stage of human activity. From the Rock of Ages he sculpts the perfect human forms which he acknowledges as his multiplied Sonship, living monuments of his perfect ideals, expressions of his perfect life. The universe springs from the conception of the great Architect through the principles and powers of construction; and human history is the panorama which he paints upon the canvas scroll which, through the processes of evolution, he unrolls from himself. And all the works of God in the highest kingdom are expressed successively in the planes or kingdoms of the cosmos, until Nature portrays the divine character in its every form and function. All Nature, the whole universe, is the product of the art of God. All works of art are creations, and all creations begin in the mind, in the realm of conception. Every thought is begotten and born into activity. The principles of construction obtain in the human mind; imagination is the construction of mental images. Conceptions are formed in the mind, and ideas are expressed through the various avenues of transmission and materialization of thought. Whether God or mortal man is creatively active, law operates. The world is impelled according to laws that are eternal; but neither God nor the artist could express his conceptions without the use of material forms, which become the essential symbols of the thoughts expressed. It is generally conceived and admitted that the works of Nature, the creations of God, the products of God's art, are natural, existing according to fixed laws. But the works of man are called artificial, as though unnatural, the products of the chance of fancy. Ignorance has caused the modern mind to lose sight of the value of the actual facts of human activity. Movements in humanity are as much according to law as movements in the physical heavens. The arts of man are as "natural" as are the processes of construction of the living forms of Nature. In all the thoughts and activities of man, principles and laws are operative; and all the events of history are as inevitable as the rolling of the tides, the succession of the seasons, the evolution of the continents. Language is as natural as man himself, for language is life. Every word used by man is a vehicle of expression, of thought, and all words originate in life. This is why Koreshanity emphasizes the importance of the root meaning of words. We may deal with root words as we may analyze the processes of development of the plant from seed and root in the soil. Everything that man expresses by any process or form, descends from the heart of mental conception which takes place without the conscious volition. Every thought comes through some form of elaboration in the mind, of the substances of mental influx or influence. The most potent and central force impinging

humanity in any age is that of religion. The quality of the life of any people is dependent upon the kind of religion obtaining, which may be either true or false according as they are united to God or to his antithet in the state of death. There are classes of minds seeking to eliminate religion from the human race. Religion is as inevitable in the processes of human progress as the uniting of oxygen and hydrogen in the production of water. Religion obtains at the very heart and center of human life. The effort to eradicate religion from humanity is as fatuous as would be the effort of an ignorant horticulturist to perpetuate his plants and trees without the forms and functions of flower and seed. The great master artists of the ages have recognized the essential power of religion; and art has paid its tribute to the Christ of the Christian dispensation. Art has declared through its forms of sculpture, not only that the perfect human form is attainable, but that that form when attained is in itself essentially divine, being the form of the personality of God himself when through his own art he creates himself.

In the current number of Professor Totten's *News-Leaflet*, the subject of the arithmography of Biblical chronology as specifically related to astronomy, is discussed, and many striking proofs presented. It seems to us quite remarkable that the Professor, holding as he does to modern conceptions of astronomy, should make such statements as the following: "Biblical chronology kept by every planet. Every wheel in the universe is wound up to keep human history on the true system." "The meaning of all these figures is that 'the stars, planets, in their courses,' fight for the truth and mundane history quite as much as the sun and moon, which are but the chief lights—the greater and the lesser, and which concern the earth in particular. In other words, they are all related parts of the solar system, and consequently must revolve in unison with the terrestrial year quite as regularly as all the wheels of a complex chronometer do with that which guides the hour hand. * * The chronology of the Bible is related to the orbits, periods, or years of every orb in the solar system, and their astronomy is the foundation of the history of man as foreseen by inspired prophecy." The statements are all quite true; they have been made many times in sum and substance in the Koreshan literature. Their truth necessitates the conclusion that the physical cosmos and the human universe are so coordinately related as to cause events in each domain to run in parallel lines, because man and cosmos correspond in form and function. It should be obvious to the observing mind that the whole universe turns upon a *human pivot and pole of origin*, its seed and climax, and destiny of all. "Every wheel in the universe is wound up to keep human history on the true system," because the whole universe exists for Man, the inhabitant of the earth. The sun, moon, planets, and stars are not worlds; they are subservient to the organic whole, performing functions in and for the earth, just as the wheels of a watch perform functions in

and for the watch. The orbs above us keep the time of the cosmos in accordance with eternal principles. Every fact and figure concerning every phase of human and cosmic physiology declare the great truth that for man alone are these great principles and laws of harmony operative. These eternal principles are related to *human history* because the orbs are related to humanity; they keep time for the human world, measuring the steps of human progress accurately century after century, cycle after cycle. Would all these complex relations of the orbs to humanity as we know it, fit in accordance with the observed times and seasons, revolutions, and cycles, the people of any other supposed planet or world? Certainly not, for they are all wound up to keep the *history of the inhabitants of the earth*, the only physical world.

Emerson conceived that in some way principles operative in the physical world were correspondentially operative in the mental realm. "Every law in Nature, as gravity, centripetence, repulsion, polarity, undulation, has a counterpart in the intellect." He held that upon this all-resolving unity, "the emphasis of heaven and earth is laid." "Mind carries the law; history is the slow and atomic unfolding. All things admit of this extended sense, and the universe at last is only prophetic, or, shall we say, symptomatic, of vaster interpretations and results. Nature is an enormous system, but in mass and in particle curiously available to the humblest need of the little creature that walks on the earth. The immeasurableness of Nature is not more astounding than his power to gather all her omnipotence into a manageable rod or wedge, bringing it to a hair-point for the eye and hand of the philosopher." Emerson was a philosopher, not a scientist. He did not attempt to carry methods of synthesis into the realm of astronomy. Had he done so he would have found the prevailing system ill-fitted as a basis of reasoning on lines of analogy between man and cosmos. If he could have seen the marvelous beauty and harmony of the Koreschan Cosmogony, what a wealth of knowledge he might have given to the world! He was a forerunner; the great discovery fell to the lot of another and a greater man, one who is enabled to link all possible facts, all conceivable principles, all existing laws, all the events of history, all the achievements of genius, all the wisdom of the Gods, into one great system of omniscience and omnipotence; for the knowledge of the truth of all things is destined to overcome all things which ignorance and superstition have placed as obstructions in the path of progress to the final goal of human destiny.

Some one has thought it important to write about "the sun's fearful leap,"—in the imagination, doubtless: "On the borders of the great nebulous universe without us, old Sol, in attempting to fill a rift or sun spot (for the universes are nothing but star-suns), wriggled and fell. Its tiny, nebulous mass took a leap in the dark—towards the inner universe, invisibly attracting. * * He ran on for trillions of years, until he neared the surface of the inner star-sun. He flew back and forth for illimitable ages, until his period, shortened by the growth of stars, and being reduced to a mere stroke in orbital motion, his scarce retained violence

caused him to swirl around, at which point he evolved his planets and moved in a circular 'line of least resistance.' " Now, it is altogether too bad that our sun should ever have been called upon to go through such terrible experiences just to please a man who has evolved a theory! But it is all so clear (?) and plain on the face of the learned explanation of the cause of the present uses and motions of the sun, who can doubt it? It is a pity that the Almighty did not have the author of the above to assist Moses in writing the book of Genesis; if he had, we should now be reading detailed statements of the solar buffetings prior to the evolution of the solar system, instead of the simple words, "And God made two great lights; the greater light to rule the day, and the lesser light to rule the night; he made the stars also." We believe Moses told the truth; but we conclude that one of the great wonders of the imagination of mortals is that it is possible to conceive of every form of fallacy directly opposed to the truth.

Even some of the financial publications have fallen out with the Standard Oil company, whose founder thinks he is a Christian. The *Wall Street Journal* says: "It will probably occur to most observers that the world would be benefited less by putting the system of the Standard Oil into the church than it would by putting the spirit of the church into the Standard Oil. What is wanted is a little more Christianity in business and a little less business in Christianity." Here is the old idea that Christianity is just the same in spirit today as it was nineteen hundred years ago. The fact is, the character of modern business is just like modern Christianity; there is no difference except that they belong to different planes of commerce. The church has declined from its primitive purity, apostatized from the truth; and the spirit of declension has made modern commerce what it is today. The claims of Rockefeller which called forth the expressions of the *Wall Street Journal*, are to the effect "that industrial consolidation had been vindicated by its results;" and "that great benefit has been achieved by it, and that he believes that the time will come when the church will adopt the same principle of organization." The time is coming when the church will be more thoroughly organized than any modern corporation; but it will not be the old church, but the *new church* united with the new state; and the new unit will reign supreme after the disappearance of the old order of things with all its institutions.

It is but natural that Prof. Loeb should conclude that he can produce life artificially. As long as it is believed that a few inert atoms began the work millions of years ago, bright and ambitious men may presume to imitate their work. Some people believe that the very first form of life on the earth was created by the Almighty; but no modern scientist nor theologian has ever answered the question as to who created God. The fact is, God has always existed, and life has always been manifest in the earth. Life, as such, never had a beginning in point of time.

The altitude and progress of the sun determine the extension and direction of the movement of the shadow.

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The Open Court of Inquiry.

THE EDITOR.

THE ESTERO ART EXHIBITION.

The First of a Series Destined to Attract Attention to the South.

TWELVE YEARS AGO Estero and vicinity were practically uninhabited and constituted a wilderness. Then the Koreshans came and established their Communistic Colony. Later came the drama in the successful production of "JOSKPIH" on the stage by home talent. Last year the people of this country were surprised to learn that Estero was incorporated as a town containing over one hundred square miles of territory. On May 18 of this year the Estero Art Studios were opened to the public. These are first things which foreshadow institutions of usefulness and refinement, all the arts and all the departments of human industry and society, all the elements of human culture. These are things which Koreshanity is destined to create around the nucleus of present effort.

There are doubtless few instances in the history of art in which the works of a distinguished artist were exhibited in so small a place as Estero and so far from the great art centers of the world. This is what made the Estero Art Exhibition so remarkable. A few months ago Mr. and Mrs. Douglas Arthur Teed, concerning whom we published press notices last week, came among us. The Florida scenery attracted the attention of Mr. Teed and became a source of inspiration to him. He has spread upon the canvas views of enchanting spots in this vicinity; and these with a number of admirable productions which he brought with him from the North, were placed on exhibition and were seen and appreciated by a number of Lee County's people.

At the time of the Spring Festival the Art Hall was not finished on the interior. It has since been ceiled and beautifully painted and decorated and placed in readiness to receive the canvases. Many expressions of surprise were heard as the visitors passed into the Hall; for here was a display of workmanship that would do credit to a city, and here were on exhibition masterpieces that would call forth praise from art lovers in the large cities

of America and Europe. But even here in a sparsely inhabited country Mr. Teed's work received praise and appreciation.

The principal canvases have already been admirably described by Lucie Page Borden in her own department of "Studies and Reviews;" and upon her descriptions we shall not endeavor to improve. We can, however, give the reader the benefit of some of our own impressions as we studied the work of the very original and versatile artist who has been enjoying the climate and scenes of Florida. The conceptions of Mr. Teed are all essentially refined; he has not narrowed himself down to a single line, nor has he allowed himself to be confined by the peculiarities of a single school of art. He seems to be an evolution from all schools, and in his work there is a depth of conception, a blending of the characteristics of great painters, and a uniting of the imaginative and the natural not observable in the work of other artists.

The works placed on exhibition here are few compared with the long list of great pictures produced by Mr. Teed since the beginning of his career—and it is noteworthy that he began his work as early as ten years of age. "The Cows," after an engraving, is an excellent piece executed in oil when the artist was only fourteen. But the works on exhibition at Estero are suggestive of the breadth of his conceptions. There is not the faintest suggestion of the commonplace; the subjects are all elevating, refined, classic; his creations are potent for good, for intellectual progress, for moral culture and refinement. The pictures show that the artist has drawn his inspirations from two hemispheres. His picture entitled "The Tiber and Roman Campagna" is a product which could come from nowhere else than the very atmosphere of Rome itself.

The artist embodies in his pictures more than a mere representation of objects which appear before him. Many people have perhaps seen Estero Island without feeling the poetic sense aroused; but in Mr. Teed's pictures of Estero Island scenery there is poetry in the palms, in the sea, sky, and sand.

He adds to Nature the human element; the observer appreciates the views upon the canvas; and then he feels that he is able to appreciate Nature more than ever before. In a similar manner the artist may emphasize great truths; his creations may indeed be avenues of expression of the most powerful conceptions of the human mind. Therefore the great masters in art are loved and honored by the millions.

The visitors at the exhibition of Mr. Teed's pictures doubtless received many of the impressions we have here noted. But they hardly expected to find so many pictures, nor such excellent work. No one was disappointed; all seemed delighted and very much surprised, not only at the character of the exhibition, but at many other features which made the day and evening enjoyable. A special excursion steamer was run from Fort Myers to Mound Key, in Estero Bay; and citizens of Fort Myers and other points along the route of the steamer had opportunity to visit Estero for the first time. The Koreshan launch "Victoria" brought the passengers from Mound Key to Estero proper, where they landed at the entrance to the beautiful Estero Park grounds. In the meanwhile, visitors from other points arrived. An excellent dinner was served in the dining-room of the main building, to all visitors; and in the afternoon the Art Hall was opened.

The evening was likewise enjoyable. Evening lunch was served under the bright light of large gasoline lamps. Many were delighted with the speech by KORESH, who pointed out the fact that what was seen during the day was but suggestive of what was to be accomplished in the way of improvement and progress of Estero. A number of his remarks were loudly cheered by our guests. Here also Mr. and Mrs. Teed were introduced to the visitors; and all were delighted with the short speech by the artist, who expressed his appreciation of their attendance at this first exhibition, and suggested that the pieces on exhibition were not his best; that he had painted and sold much finer and more valuable productions, and

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and inevitable that the propagation of the rays of light and of vision are in curved lines, and not rectilines as generally supposed. A sweeping curve of a solar ray from the setting sun enters the eye horizontally and causes the sun to appear to be on a level with the eye, if on the open sea, apparently contacting the horizon.

The factors of curvilinear of light and perspective foreshortening, as well as the shape of the eye, constitute a pseudoscope, as it were, and changes the relief of the sphere of the heavens, giving it a concave appearance. We have sometimes used the pseudoscope as an illustration of how the heavens appear as a dome. To the naked eye objects with which we are familiar here on the earth appear in their natural relief and shape. If we use a telescope or microscope, they are apparently enlarged in size. A stereoscope is used for observing two pictures, it blending them as one, causing the objects to stand out in relief.

A pseudoscope simply reverses the relief of objects. A man's face appears as the hollow side of a mask; the surface of a school globe appears concave; cylinder appears hollowed—and so on with everything observed. It reverses the relief of everything. And so does the "pseudoscope" of human vision, as applied to the heavens—it reverses the relief of the great sphere above us and makes it appear concave. Therefore the convexity is apparently converted to a concavity, and when the sun is away up really, going from the visible hemisphere of the heavens to the hemisphere opposite us, it appears on the rim of the horizon; and as it passes higher, as related to our horizontal, it really appears to descend, to sink below the horizon.

With this thought of the reversal of the relief of the heavens by means of the factors to which we refer, think of the position of the lights from day to day in the revolving sphere above us; and doubtless numerous apparent difficulties in the way of the Koreshan student will be removed and common astronomical phenomena easily explained. But if one supposes that we see in straight lines, as is generally and erroneously supposed, numerous apparent difficulties will be encountered in the study of the Koreshan Astronomy.

DISTINGUISHED ARTIST AT ESTERO.

Douglas Arthur Teed, Well Known in Europe and America, Paints Florida Scenes.

Mr. Teed's Versatility and Originality.

The visit of a distinguished artist, whose works have been seen in Rome, Berlin, London, and Paris, as well as in the principal cities of America, is an event in the South.

When this artist exhibited his paintings in Boston, a few years ago, the unsolicited compliments of the most discriminating judges were his in no measured terms. The *Transcript* called the Bazaar in Cairo a "painting which any artist might be very proud to leave in the land of his birth as a souvenir of his power and observation."

The subjects of Mr. Teed's paintings show his range and versatility. Here is a scene of Holland; there, what the *Transcript* calls "a small but delicious painting of the massive heads of Lybian lions. The color is superb, the drawing perfect." A rainy Day in Venice, a rambling old Italian farmhouse, a Jewish Bazaar in Tunis, a German forest in the style of Corot, whose foliage has an elusive charm no other painter has given so well as Mr. Teed—all these are contrasts. They stand beside an inexhaustible series of rich canvases. One shows old court life in the reign of Louis XIV., painted, as a critic has said, with "enchancing grace and real atmosphere almost never depicted in an interior." Another represents "Going to Mass," where the celebrants clad in sacerdotal robes, approach the altar. Of this picture, a Boston appreciation notes, "The mingling of colors, the trembling of lights, the warm glow of yellow radiance floods the scene. The figures are strong, well posed, and are parts of the whole, built into the architecture." These are not chance or accidental effects, but they are the result of years of training in Rome, the great art center, where galleries and churches familiarize the mind and the eye with the best things of the past—a place where modern artists resort and where everything is done to further expression and conception. Mr. Teed has lived in Greece, in Egypt, and in northern Europe, drawing inspiration from varied scenes; but none of these things make the artist. He is born into his inheritance, and the fire of native genius is shown in the qualities of originality visible to a marked degree in this artist's earliest pictures. He began to paint when he was but ten, and some of his boyhood's pieces would stand the test of criticism and rival those of many an experienced workman.

It is impossible not to linger for a moment to describe "The Close of the Season," an effect similar to those of Millet, where a central figure stands in the middle of the canvas in an attitude suggestive of thought. Here the landscape is subordinated to the thought; here is the softness of a Grecian curve and pose instead of the harsh treatment of realism. The result is an original composition that is peculiar to no one but the artist whose works have been noted.

A painter's opinion of his own work has value for those who scan his pictures. It is of interest to know that Mr. Teed prefers to work upon a great allegorical piece, such as he is now about to finish. It will be an event for art-lovers when this picture is exhibited. "The Triumph of Death" is a canvas 9x12 feet upright, representing the supreme universal tragedy. The artist considers it only as the first stage toward another which is to be a comprehensive sequel to the first. The second picture, now under consideration, "Death Overthrown," will aim to give the brighter and grander side of the drama universal—the status after the great conflict is finished and the divine Spirit stands triumphant, with the foes of the darker sphere subdued.

Another point to note is that Mr. Teed aims to build a new school upon the foundation of all that is best in the ages that have gone before.

The subject of this sketch is the son of DR. C. R. TEED, the founder of Koreshanity. Both Mr. and Mrs. Douglas Arthur Teed are now at the city of Estero, incorporated last autumn in Lee County, Florida; and it is possible that they may spend some time here in the future. Mr. Teed will develop his own views of art through beautiful pictures—not simply of the Southern scenery, though that will prove a source of inspiration—but great canvases of interest to the world, because they enthrone the highest thought that have met the painter's brush.—*The Times-Union*, Jacksonville, Fla., May 14, 1905.

Founding a New School of Art.

The pleasure of seeing the pictures of Mr. Douglas Arthur Teed, the well known artist, is in store for the inhabitants of this vicinity, and promises to be a rare treat.

Mr. Teed has exhibited at Boston, Philadelphia, London, Rome, Berlin, and other art centers during the past ten years. He has spent years in Rome where one of his paintings, "La Kevista," attracted the attention of King Humbert who desired to have it remain in Italy. The surprising versatility of this artist has been supplemented by travel in the

and inevitable that the propagation of the rays of light and of vision are in curved lines, and not rectilines as generally supposed. A sweeping curve of a solar ray from the setting sun enters the eye horizontally and causes the sun to appear to be on a level with the eye, if on the open sea, apparently contacting the horizon.

The factors of curvilinearization of light and perspective foreshortening, as well as the shape of the eye, constitute a pseudoscope, as it were, and changes the relief of the sphere of the heavens, giving it a concave appearance. We have sometimes used the pseudoscope as an illustration of how the heavens appear as a dome. To the naked eye objects with which we are familiar here on the earth appear in their natural relief and shape. If we use a telescope or microscope, they are apparently enlarged in size. A stereoscope is used for observing two pictures, it blending them as one, causing the objects to stand out in relief.

A pseudoscope simply reverses the relief of objects. A man's face appears as the hollow side of a mask; the surface of a school globe appears concave; cylinder appears hollowed—and so on with everything observed. It reverses the relief of everything. And so does the "pseudoscope" of human vision, as applied to the heavens—it reverses the relief of the great sphere above us and makes it appear concave. Therefore the convexity is apparently converted to a concavity, and when the sun is away up really, going from the visible hemisphere of the heavens to the hemisphere opposite us, it appears on the rim of the horizon; and as it passes higher, as related to our horizontal, it really appears to descend, to sink below the horizon.

With this thought of the reversal of the relief of the heavens by means of the factors to which we refer, think of the position of the lights from day to day in the revolving sphere above us; and doubtless numerous apparent difficulties in the way of the Koreshan student will be removed and common astronomical phenomena easily explained. But if one supposes that we see in straight lines, as is generally and erroneously supposed, numerous apparent difficulties will be encountered in the study of the Koreshan Astronomy.

DISTINGUISHED ARTIST AT ESTERO.

Douglas Arthur Teed, Well Known in Europe and America, Paints Florida Scenes.

Mr. Teed's Versatility and Originality.

The visit of a distinguished artist, whose works have been seen in Rome, Berlin, London, and Paris, as well as in the principal cities of America, is an event in the South.

When this artist exhibited his paintings in Boston, a few years ago, the unsolicited compliments of the most discriminating judges were his in no measured terms. The *Transcript* called the Bazaar in Cairo a "painting which any artist might be very proud to leave in the land of his birth as a souvenir of his power and observation."

The subjects of Mr. Teed's paintings show his range and versatility. Here is a scene of Holland; there, what the *Transcript* calls "a small but delicious painting of the massive heads of Libyan lions. The color is superb, the drawing perfect." A rainy Day in Venice, a rambling old Italian farmhouse, a Jewish Bazaar in Tunis, a German forest in the style of Corot, whose foliage has an elusive charm no other painter has given so well as Mr. Teed—all these are contrasts. They stand beside an inexhaustible series of rich canvases. One shows old court life in the reign of Louis XIV., painted, as a critic has said, with "enchancing grace and real atmosphere almost never depicted in an interior." Another represents "Going to Mass," where the celebrants clad in sacerdotal robes, approach the altar. Of this picture, a Boston appreciation notes, "The mingling of colors, the trembling of lights, the warm glow of yellow radiance floods the scene. The figures are strong, well posed, and are parts of the whole, built into the architecture." These are not chance or accidental effects, but they are the result of years of training in Rome, the great art center, where galleries and churches familiarize the mind and the eye with the best things of the past—a place where modern artists resort and where everything is done to further expression and conception. Mr. Teed has lived in Greece, in Egypt, and in northern Europe, drawing inspiration from varied scenes; but none of these things make the artist. He is born into his inheritance, and the fire of native genius is shown in the qualities of originality visible to a marked degree in this artist's earliest pictures. He began to paint when he was but ten, and some of his boyhood's pieces would stand the test of criticism and rival those of many an experienced workman.

It is impossible not to linger for a moment to describe "The Close of the Season," an effect similar to those of Millet, where a central figure stands in the middle of the canvas in an attitude suggestive of thought. Here the landscape is subordinated to the thought; here is the softness of a Grecian curve and pose instead of the harsh treatment of realism. The result is an original composition that is peculiar to no one but the artist whose works have been noted.

A painter's opinion of his own work has value for those who scan his pictures. It is of interest to know that Mr. Teed prefers to work upon a great allegorical piece, such as he is now about to finish. It will be an event for art lovers when this picture is exhibited. "The Triumph of Death" is a canvas 9x12 feet upright, representing the supreme universal tragedy. The artist considers it only as the first stage toward another which is to be a comprehensive sequel to the first. The second picture, now under consideration, "Death Overthrown," will aim to give the brighter and grander side of the drama universal—the status after the great conflict is finished and the divine Spirit stands triumphant, with the foes of the darker sphere subdued.

Another point to note is that Mr. Teed aims to build a new school upon the foundation of all that is best in the ages that have gone before.

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KINGSTON, TEX.—Mr. N. C. Murray.
LIVERPOOL, ENG.—Mr. W. H. Chapman, Eberle Street, Vegetarian Restaurant.
ENON, O.—Mr. C. D. Shellabarger.
NEW YORK, N. Y.—Mr. P. W. Campbell, 387 Greenwich St.
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ESTERO ART EXHIBITION.

The Art Hall at Estero Opened May 18, Exhibiting the Work of D. Arthur Teed.

The First Annual Exhibition of the Estero Art Studios was held at Estero on May 18, at which were exhibited paintings by Douglas Arthur Teed, whose work has been recently noticed in the daily press of Florida. This Art Exhibition was attended by a number of people from different points in Lee County, and was a source of delight and great surprise to all.

We shall devote some space in the next issue of THE FLAMING SWORD to reports of the exhibition, description of some of Mr. Teed's pictures, and discussion of the subject of art as related to the progress of Koreshanity and of the world. By way of introduction of Mr. Teed's work to our readers we publish in this issue articles from the Florida Times-Union and the Fort Myers Press. The Art Exhibition at Estero is but one of the first steps in the work of establishing this point in Florida as the great center of all that is refined and progressive.

THE WEEKLY NEWS-DIGEST.

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Important Foreign News.

Reports current say that the Russian fleets have been seen about 700 miles south of the island of Formosa. There is much speculation as to the time and place of the impending naval battle. It is thought that the Japanese fleet will meet the Russian squadrons off Formosa. It is expected that Admiral Togo will win, as his fleet is manned with veterans. The strait of Formosa is heavily mined, and it is said that unless the Russian fleets dodgingly turn into the open Pacific en route to Vladivostok, they are in great danger of destruction by mines, torpedo boats, and Japanese warships.

The authorities at Vladivostok have asked that all consuls and foreign commercial agents to leave the fortress, permission being given them to reside in other cities along the coast. It is evident from this request that the Russians are preparing that place to sustain a siege. It is doubtless the object of the Japanese army to take this city at an early date, as it is an important point, the principal Russian port in Asia.

The international economic congress convened last week at Berlin, with large attendance representing principal European nations.

(Continued in next column.)

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Happenings in America.

Employers and representatives of the great Chicago strike of teamsters are said to be seeking settlement of issues by arbitration. The strike has assumed serious phases; blood has been shed, and the strike leaders may be indicted for murder. It is reported that the public as well as the unions are incensed over recent action of the obviously incompetent strike leaders, who planned the employment and arming of sluggers to attack non-union drivers. It is said that peace is in sight; but when it is won it may reveal the futility of the efforts of the strikers to gain their points.

The people of Philadelphia are greatly incensed over the action of the city council in leasing the city's gas works for 75 years for the total sum of \$25,000,000, to the United Gas Improvement Company.

Hoch, the notorious bigamist and wife-poisoner, is convicted at Chicago of murder in the first degree, and penalty fixed at death.

The tenth annual convention of the National Association of Manufacturers convened last week at Atlanta, Ga.

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Friends in the following cities and towns may make Koreshan acquaintances, and obtain literature and information as to meetings, by addressing or calling on our representatives:

BALTIMORE, MD.—Mr. Henry N. Rahn, No. 534 E North venue.
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CHICAGO, ILL.—Mrs. A. M. Miller, Cor. 60 st. and Rhodes Ave. Phone 1862 Wentworth.
OTTUMWA, IA.—Mr. Madison Warder.
FLORENCE, NER.—Prof. O. F. L'Amoreaux.
KINGSTON, TEX.—Mr. N. C. Murray.
LIVERPOOL, ENG.—Mr. W. H. Chapman, Eberle Street, Vegetarian Restaurant.
KNOX, O.—Mr. C. D. Shellabarger.
NEW YORK, N. Y.—Mr. P. W. Campbell, 387 Greenwich St.
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ESTERO ART EXHIBITION.

The Art Hall at Estero Opened May 18, Exhibiting the Work of D. Arthur Teed.

The First Annual Exhibition of the Estero Art Studios was held at Estero on May 18, at which were exhibited paintings by Douglas Arthur Teed, whose work has been recently noticed in the daily press of Florida. This Art Exhibition was attended by a number of people from different points in Lee County, and was a source of delight and great surprise to all.

We shall devote some space in the next issue of THE FLAMING SWORD to reports of the exhibition, description of some of Mr. Teed's pictures, and discussion of the subject of art as related to the progress of Koreshanity and of the world. By way of introduction of Mr. Teed's work to our readers we publish in this issue articles from the Florida Times-Union and the Fort Myers Press. The Art Exhibition at Estero is but one of the first steps in the work of establishing this point in Florida as the great center of all that is refined and progressive.

THE WEEKLY NEWS-DIGEST.

Embracing Important Events of the World and National and Local News.

Important Foreign News.

Reports current say that the Russian fleets have been seen about 700 miles south of the island of Formosa. There is much speculation as to the time and place of the impending naval battle. It is thought that the Japanese fleet will meet the Russian squadrons off Formosa. It is expected that Admiral Togo will win, as his fleet is manned with veterans. The strait of Formosa is heavily mined, and it is said that unless the Russian fleets dodgily turn into the open Pacific en route to Vladivostok, they are in great danger of destruction by mines, torpedo boats, and Japanese warships.

The authorities at Vladivostok have asked that all consuls and foreign commercial agents to leave the fortress, permission being given them to reside in other cities along the coast. It is evident from this request that the Russians are preparing that place to sustain a siege. It is doubtless the object of the Japanese army to take this city at an early date, as it is an important point, the principal Russian port in Asia.

The international economic congress convened last week at Berlin, with large attendance representing principal European nations.

(Continued in next column.)

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Happenings in America.

Employers and representatives of the great Chicago strike of teamsters are said to be seeking settlement of issues by arbitration. The strike has assumed serious phases; blood has been shed, and the strike leaders may be indicted for murder. It is reported that the public as well as the unions are incensed over recent action of the obviously incompetent strike leaders, who planned the employment and arming of sluggers to attack non-union drivers. It is said that peace is in sight; but when it is won it may reveal the futility of the efforts of the strikers to gain their points.

The people of Philadelphia are greatly incensed over the action of the city council in leasing the city's gas works for 75 years for the total sum of \$25,000,000, to the United Gas Improvement Company.

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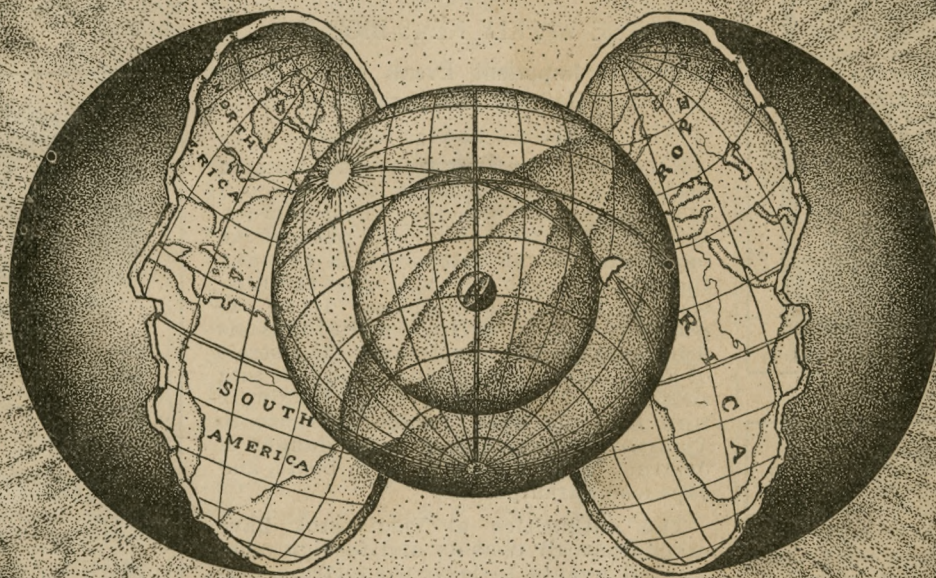
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VOLUME XVIII.

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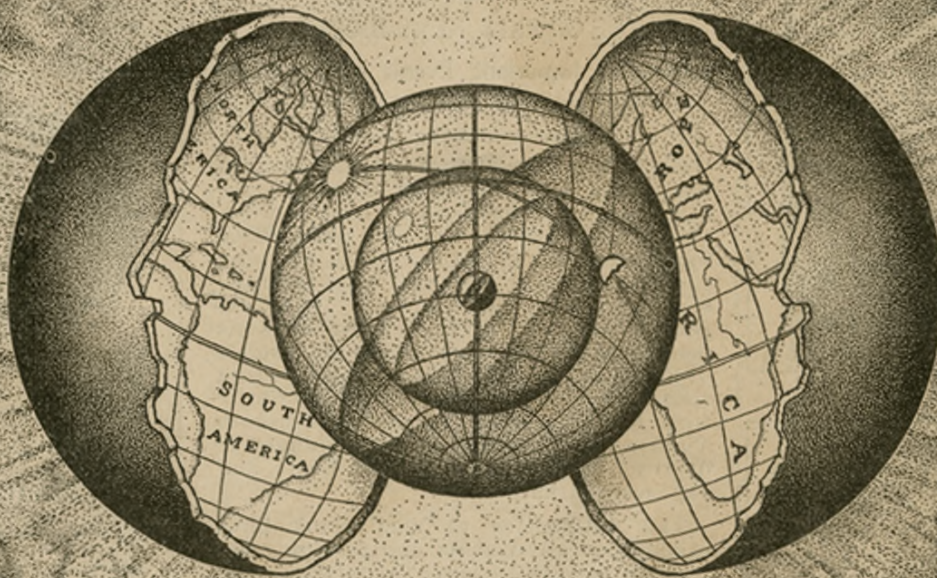
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